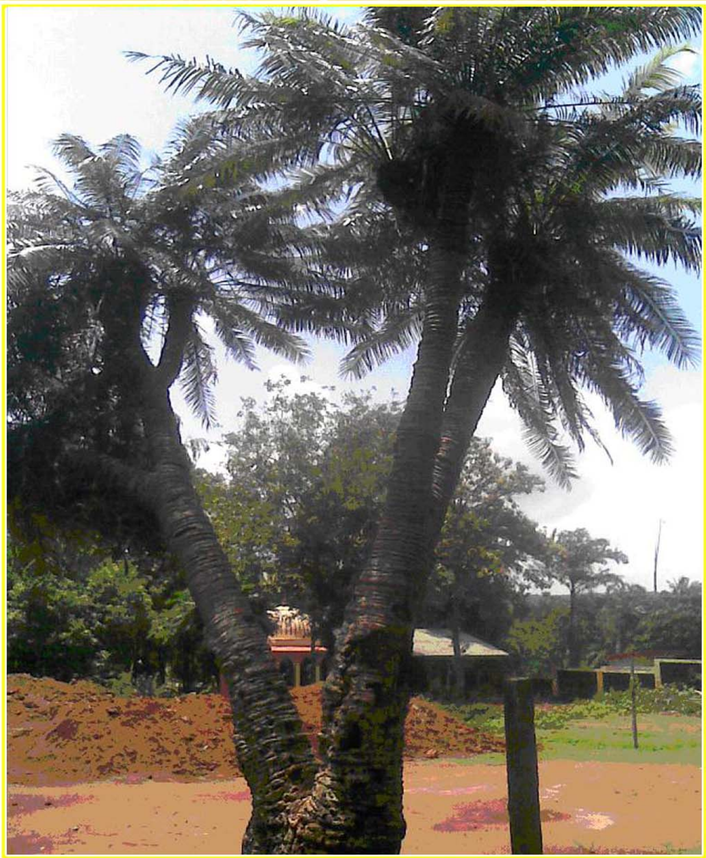
Padapāṭha of Rājasūya,
Niranunāsika and Subhadrāharaṇa
of Melputtūr Nārāyaṇabhaṭṭa

A LEXICOGRAPHICAL STUDY

ISBN 978-81-906734-7-1



Dr. JINITHA K.S.

Padapāṭha of Rājasūya, Niranunāsika and Subhadrāharaṇa of Melputtūr Nārāyaṇabhaṭṭa

A LEXICOGRAPHICAL STUDY

Dr. JINITHA K.S.

Dedicated to Prof. R. Vijayakumar

who has guided me in my research works.

Padapāṭha of Rājasūya, Niranunāsika and Subhadrāharaṇa of Melputtūr Nārāyaṇabhaṭṭa
A Lexicographical Study

A Study in English

First published in November 2010
100 copies

Author
Jinitha K.S., M.A., B.Ed., Ph.D.,
Keveettil house, Manickamangalam, Kalady
Ernakulam District, Kerala, India. Email jinithakalady@gmail.com

Printed and Published by
K.G. Sasi, Kadukkappilly, Meloor P.O., Kerala, India.
email sasikadukkappilly@gmail.com
blog jivabindu.blogspot.com

Cover design and Layout
CKGanimations, Meloor P.O., Kerala, India.
email sarathanimations@yahoo.com

Cover picture of an Inthu tree at the Birth Place of Melputtūr

ISBN 978-81-906734-7-1

Price ` 300

Padapāṭha of Rājasūya, Niranunāsika and Subhadrāharaṇa of Melputtūr Nārāyaṇabhaṭṭa

A LEXICOGRAPHICAL STUDY

Dr. JINITHA K.S.

A BOOK PUBLISHED BY K.G.SASI

A FOREWORD BY THE PUBLISHER

Lexicographical studies on the works of Melputtūr Nārāyaṇabhaṭṭa are never seen attended to in Kerala or elsewhere. The three main campūs of a medieval scholarly poet, though well known on their poetical merit were never considered as having any implications on the grammatical or lexicographical context, until the present study was taken up. The effort behind such an endeavour is not minimal and the author is, therefore, not only praiseworthy but also innovative. This study is, however, devoid of assigning any importance to the meanings of the words as one would naturally expect out of a lexicographical study. But being a grammarian, the author seems to have attended to the morphological side of the lexicography. The raw words in their kāraka forms are classified with the intention of including as many compound words, perhaps considering the craze of Nārāyaṇabhaṭṭa in the formation of samastapadas. A list of Upasargas, Nipātas and Lakāras are also included. The work covers around 7800 unique words, 636 words with 22 Upasargas, 92 Nipātas without duplication, and around 225 different words in the form of complete verbs in all Lakāras except luṭ and āśirliṅ.

The publisher feels that this work shall be a treasure to the sciences of morphology, linguistics, grammar and grammatology and it can be used as important data for researches on the medieval usage of Sanskrit vocabulary in poetry and for making dictionaries.

K.G.SASI
Publisher

PREFACE

Interdisciplinary studies are most necessary for the furtherance of both linguistics and grammar. The present study is an attempt to create raw data to serve as the material for serious researches on all the interrelated branches of linguistics.

The learned readers may forgive me for any mistakes that may be crept into the treatment or preparation of the work. Any observations in this regard are highly solicited.

In this connection I may thank Prof. R. Vasudevan Potti, Prof. G. Gangadharan Nair and Prof. R. Vijayakumar for all their assistance, efforts and motivations to nurture the researcher inside me. I would also thank Sri. K.G. Sasi, author for editing and publishing this work.

JINITHA K.S.
Author

TRANSLITERATION TABLE

A	**AÉ**	**C**	**D**	**E**	**F**	**G**	**H**
a	ā	i	ī	u	ū	ṛ	ṙ
I	**L**	**Lè**	**AÉå**	**AÉæ**	**AÇ**	**A:**	
ḷr	e	ai	o	au	aṁ	aḥ	

M	**ZÉ**	**aÉ**	**bÉ**	**X**
ka	kha	ga	gha	ṅa
cÉ	**d**	**eÉ**	**fÉ**	**gÉ**
ca	cha	ja	jha	ña
O	**P**	**Q**	**R**	**hÉ**
ṭa	ṭha	ḍa	ḍha	ṇa
iÉ	**jÉ**	**S**	**kÉ**	**lÉ**
ta	tha	da	dha	na
mÉ	**T**	**oÉ**	**pÉ**	**qÉ**
pa	pha	ba	bha	ma

rÉ	**U**	**sÉ**	**uÉ**	**vÉ**
ya	ra	la	va	śa
wÉ	**xÉ**	**y**	**t**	**g**
ṣa	sa	ha	ḷa	l̲a

A LIST OF ABBREVIATIONS

Abbreviation	Name of Book
A	Aṣṭādhyāyī
ACSL	A Companion to Sanskrit Literature
AHIL	A History of Indian Literature
AHSG	A Higher Sanskrit Grammar
AHSL	A History of Sanskrit Literature
AICIL	An Introduction to Classical Indian Literature
AKM	Amarakośaḥ - Edited by Paṇḍit Śivadatta
APS	Aspects of Paninian Semantics
ASGS	A Sanskrit Grammar for Students
AVH	Āranmuḷavilāsaṁ Hamsappāṭṭ
Bissy	Prabandhas of Melputtur Narayanabhattatiri by Bissy R.N.
BPSP	Bhārataṁ Prabandham (Subhadrāharaṇam Prabandham)
BSS	Bṛhaccabdenduśekhara Vol.II
CHI	The Cultural Heritage of India
CKAE	Campū-kāvy Kā Ālocanātmak Evam Aitihāsik Adhyayan
CKSL	The Contribution of Kerala to Sanskrit Literature
DN	Dhātukāvya of Nārāyaṇabhaṭṭa
EIL	Encyclopaedia of Indian Literature
GSR	Glimpses of Sanskrit Research (Vidyotini)
HCSL	History of Classical Sanskrit Literature
HIL	History of Indian Literature
HOSL	History of Sanskrit Literature by Calicut University
IKL	Indian Kavya Literature
JCH	Jīvandharacampū of Haricandra
KP – I	Kāśikā Part I
KSH	Kāvyānuśāsana of Hemacandra
KSSC	Keraḷīya Samskṛta Sāhitya Caritram
KSV	Kāvyālaṅkārasūtravṛtti of Vāmanācārya
MB	Mahābhārata
MVP	Melputtūrinṭe Vyākaraṇa Pratibhā
NBC	Nīlakaṇṭhakavi and his Bhāṣā Campūs: A Study

NPSACS	Nārāyaṇabhaṭṭa's Prakriyāsarvasva A Critical Study
PBCOM	Purvabhāratacampū of Mānaveda
PBS	Paribhāṣenduśekhara
PGSL	Practical grammar of the Sanskrit Language-Benfey
PKAAS	Prācīna Keraḷakavikaḷekkuriccuḷḷa Aitihyaṅṅaḷum Avayuṭe Sāhityavimarśanamūlyavum
PLM	Paramalaghumañjūṣā edited by Jayasankar Lal Tripathi
PM	Prabandhamañjarī
PS	The Prakriyāsarvasva of Melputtūr Nārāyaṇabhaṭṭatiri by Nārāyaṇapiṣāroṭi
PVPS	Pāṇinīyavyākaraṇe Pramāṇasamīkṣā
RCB	Rāmāyaṇacampū of Bhoja
SICL	Studies in Campū literature
SKAPV	The System of Kṛt Accentuation in Pāṇini and the Veda
SKD	Śabdakalpadruma
SL	Śloka
SMN	Samskṛta- Malayāḷa Nighaṇṭu
SNACES	Subhadrāharaṇa of Nārāyaṇa: A Critical Edition and Study
SPHCAS	Śeṣakṛṣṇa's Pārijātaharaṇacampū: A study
SS	Śikṣāsaṅgrahaḥ
Ssy	Sanskrit Syntax
SVK	Sarva Vijñāna Kośam
SVKT	Samskṛt Vyākaraṇ mem Kārakatatvānuśīlan
SVSKI	Samskṛt Vyākaraṇ Śāstṛ kā Itihās
TSL	The Sanskrit Language
VBS	Vaiyākaraṇabhūṣaṇasāra of Chandrikāprasāda Dvivedī
VDB	Vyākaraṇadarśanabhūmikā
VKBS	Vaiyākaraṇabhūṣaṇasāra of Śrībālakṛṣṇapañcolī and Śrīharivallabhaśāstri
VP	Vākyapadīya by Padmasri PT.Raghunātha Śarma
VSVK	Viśva Sāhitya Vijñāna Kośam
VSK	Vaiyākaraṇasiddhāntakaumudī

CONTENTS

CHAPTER I

LEXICOGRAPHICAL AND GRAMMATICAL PECULIARITIES OF RĀJASŪYA, NIRANUNĀSIKA AND SUBHADRĀHARAṆA

CHAPTER II

VOCABULARY IN THE RĀJASŪYA, NIRANUNĀSIKA AND SUBHADRĀHARAṆA PRABANDHAS OF NĀRĀYAṆABHAṬṬA

CHAPTER I

LEXICOGRAPHICAL AND GRAMMATICAL PECULIARITIES OF RĀJASŪYA, NIRANUNĀSIKA AND SUBHADRĀHARAṆA

As an eminent grammarian, Nārāyaṇabhaṭṭa has used his grammatical wisdom as an instrument for the attainment of the desired results of his campūkāvyas. He has left his landmarks in the history of Sanskrit Vyākaraṇa.

01. Nārāyaṇabhaṭṭa's Role in the History of Sanskrit Grammar

Nārāyaṇabhaṭṭa has three prominent works on Sanskrit grammar namely, Prakriyāsarvasva, Dhātukāvya and Apāṇinīyapramāṇatā. Prakriyāsarvasva is one among the medieval works on Vyākaraṇa which is in no way subservient to the Vaiyākaraṇasiddhāntakaumudī of Bhaṭṭojidīkṣita. Dhātukāvya was a successful attempt to complete Vāsudevavijaya of Vāsudevakavi, in three sargas. He has illustrated 1948 grammatical roots of Sanskrit in Dhātukāvya. Apāṇinīyapramāṇatā reveals his liberal attitudes towards the authority over the science of Vyākaraṇa. He has also exemplified numerous grammatical peculiarities in many of his works including his campūprabandhas.

02. Language of the Prabandhas

Nārāyaṇabhaṭṭa uses soft and charming language which suits the tender rasas like śṛṅgāra, karuṇa and śānta. But on vīra or raudra rasas, the language becomes rough, harsh and forceful and lengthy compounds are used for their apt expression. The language of Rājasūya is proud and tough with rare words, grammatical constructions, and technical terms on sacrificial rites.

'jñānaṁ vā jñānabhājāṁ balamapi balināṁ tāpasānāṁ tapo vā

yasyāmī

bhūmaleśāḥ kratunigamasuparvādisarvātmamūrteḥ.

yasyālābhena yatprīṇanamiti sudhiyaḥ kurvate sarvapūjāṁ

taṁ kṛṣṇaṁ bhāgyalabdhaṁ mahaya mahaya bhoḥ kiṁ tvayā cintyate∫smin' (PM 17)

The repetition of the word 'mahaya' stressing that Kṛṣṇa is the only person who deserve 'agryapūjāsana', 'pataṅga' and 'śrautānale' in the śloka 82 of Rājasūya (PM 18) denoting the brightness of Kṛṣṇa, denotes the auspiciousness of Kṛṣṇa. Nārāyaṇabhaṭṭa is also outstanding in writing nindāvākyas.

03. Grammatical Excellence

Nārāyaṇabhaṭṭa is a poet with deep technical knowledge and abundant imagination and hence his love for original experimentation by use of hard grammatical combinations

with unusual poetical requirements is spread all over his prabandhas. An instance is,

kṛtoʃpi sa vyañjanasandhikovidai-

rbabhāra sādhusvarasamhitodayam. (PM 7)

These lines mean either that the most efficient cooks who are excellent in joining the different food materials in proper manner, have made the most tasty, pretty and delicious food, or that the persons who are excellent in vyañjanasandhi, i.e. the euphonic combination of consonants have given rise to svarasandhi or the combination of vowels. The grammatical reference is to visargasandhi. For instance, in the case of manorathaḥ,

manas + rathaḥ = manar + rathaḥ (*sasajuṣo ruḥ* A 8/2/66)

manar + rathaḥ = mana + u + rathaḥ (*haśi ca* A 6/1/114)

mana + u + rathaḥ = manorathaḥ (*ād guṇaḥ* A 6/1/87)

Hence the vyañjanasandhi changes into svarasandhi.

In this verse the grammatical terms guṇa, kṛt, vyañjanasandhi and svarasamhitā are introduced.

The verse from Rājasūya enumerates the examples of the aphorism '*carmodarayoḥ pūreḥ*' A 3/4/31 by the use of the words 'carmapūram' and 'udarapūram' in a single line, "somamiha carmapūraṁ sutamapinnudarapūramamaravarāḥ (PM 16)" According to that aphorism the 'kṛt' affix 'ṇamul' is

introduced after the verbal stem ‘pur’, fill up co-occurring with the nominal padas ‘carman’, skin and ‘udara’, stomach functioning as its direct objects.

Nārāyaṇabhaṭṭa gives the examples for the vārtika *caricalipativadīnāṁ vā dvitvam acyākca hrasvasya* (Vārtika on A 3/1/134; PS, page 61) He gives the examples calācala, carācara, vadāvada, patāpata in the same verse.

supāpacaiḥ pāvakarūḍhapātrikā

calācalasvāgrakaraiścarācaraiḥ

mithoʃtisamyagracanāvadāvadai-

rjanā rasāmbhodhipatāpatāḥ kṛtāḥ. (PM 7.Sl.28)

The word ‘klrpta’ of the root ‘kṛp’ has been used several times.

klrptavyavasthām PM 95, saptamadinaklrpta PM 10, klrptodayam PM 14, vṛṣacarmaklrptam PM 15, klrptābhivādane PM 18 etc.

Following the grammatical maxim of ‘kalatiḥ kāmadhenuḥ’, as Nārāyaṇabhaṭṭa has used various forms of the roots ‘kal’, especially the form ‘kalita’ many times. ākalitakaratala (PM 255), padakalitatulākoṭi (PM 255), kalitanīlacelam (PM 24), kalitāśrubharā (PM 118), kalitavilokanāśābhiniveśa, utkalitam (PM 26), caṣālakalitāṅgulīyakam (PM 14), sādasyaṁ kalayan (PM 11),

niṣkaniṣkalita (PM 17), niṣkala (PM 26), kalitavilokanāśā (PM 104), śaraśakalita (PM 124).

The usage of sannantas is notable in these works. 'tataśca didṛkṣābubhukṣādhanajighṛkṣādirasāndhahṛdanta-caturantaparyantadharāntarāḷamuhurmuhurāpatayālu'. (PM 5) and

āgacchantvadhibhuktiśālamaśanāyanto digantāgatāḥ

kiṁ dadhyasyatha kiṁ ghṛtasyatha kimu kṣīrasyatha kṣmāsurāḥ' (PM 8) are examples.

Nārāyaṇabhaṭṭa gives the example for the sūtra *'ābhīkṣṇye ṇamul'* (A 3/4/22) as, puṇyasthaleṣu vāsaṁ vāsaṁ, puṇyajaleṣu snāyaṁ snāyaṁ, maṇigohiraṇyāni dāyaṁ dāyaṁ, harināmakathā gāyaṁ gāyam, (PM 98)

Nārāyaṇabhaṭṭa is well versed in composing sentences with the words which are having Taddhita pratyayas. ex. rasātalsautalavaitalasāptasaindhavadvaipyadvaipāntasmara-kikānturhikanādeyapaureyagaireyavāneyākāśyasauvādiṣu (PM 20) and 'haimahalikena nailāmbarikeṇa rāmeṇa śekharitāgrabhāgādevakīrohiṇīpramukhastraiṇānugatavasudevograsenapramukharājanyakarājaputrakānugāmimānuṣyakasammilitavātsakavārddhakayauvatasarvatonirudhyamānaharittatāḥ' (PM 117)

Nārāyaṇabhaṭṭa uses the word svāgatikaḥ (PM 108) in the sense of 'svāgataṁ pṛchatīti svāgatikaḥ' with the 'ṭhak'

pratyaya according to the vārtika *'pṛcchatau susnātādibhyaḥ ityupasamkhyānam'* (A 4/4/2)

He employs the word yaujanaśatikaḥ (PM 109) with 'ṭhañ' pratyaya in the sense of 'gamana' according to the sūtra *'krośaśatayojanaśatayorupasamkhyānam* (Vārtika on A) He used vedayaḥ (PM 109) which is formed with 'ṇijanta' and 'śapratyaya' of the root 'vid'.

The word bhaṅgura (PM 113) is formed with the sūtra *bhañjabhāsamido ghurac*.3/2/161. When 'ghurac' is suffixed to the root 'bhañj', the resultant stem 'bhaṅgura' is obtained.

bhanj + ghurac = bhangura

Nārāyaṇabhaṭṭa has incorporated many grammatical concepts in his prabandhas in the form of simile and dual meanings. Ex:,

vaiyākaraṇavākyamiva yathocitayojitavibhaktikāryam

varṇajālamiva pañcavargodañcitam (PM 14)

These occur in the course of the description of the fire alter for the ceremony 'upasad'. 'vibhakti' in grammar is obviously the case-endings, and in the ceremony it is the name of a particular brick. 'pañcavarga' denotes the five classes of mutes in grammar and the five rows of bricks in the sacrifice.

The word sabhā is usually used in feminine gender. But according to the sūtra *sabhā rājā∫manuṣyapūrvā* (A 2/4/23) sabhā can also be used in neuter gender in samāsānta. Hence sabham in ākrantakampitasabham (PM 253) can be well justified.

We can see the grammatical erudition of Nārāyaṇabhaṭṭa in his other campū works also. Some examples are;

atyadbhutamidaṁ manye yadasau magadhādhipaḥ

strīhetuṁ cāpamāśrityāpyadantatvamupeyivān

(Pāñcālīsvayamvara) (PM 74)

Grammatically 'cāp' suffix when added to get feminine form (strīhetu), can only produce only ād-antatva and never ad-antatva. But ironically, the poet states that magadhā the feminine form does not have any adantatva, but its master magadhādhipaḥ has suffered an adantatva when the cāpa hit his teeth due to strīhetu, that is Draupadī. (NPSACS, page 317)

yeṣāmayaṁ śāśvatiko virodha-

steṣāṁ ayaṁ dvandvasamutsukānām

drāgekhavadbhāvamasau vidhāsya-

nnandho nṛpaḥ śābdikavad babhāse

(Yudhiṣṭhirābhiṣeka, PM 175)

Dhṛtarāṣṭra who was attempting reconciliation between the Pāṇḍavas and Kauravas, who were bitterly hostile towards each other and eager to fight, behaved like a grammarian who forms a dvandva compound by combining words denoting beings mutually inimical by nature. The reference is to the sūtra *yeṣāṁ ca virodhaḥ śāśvatikaḥ* (2/4/9) which gives forms like ahinakulam. (NPSACS, page 317)

yā sūtrakāraprabhavasya vaibhavāt

kvacinna vaktavyapadaṁ sameyuṣī

aśeṣasampāditaguptibandhanā

śriyaṁ dadhau vyākaraṇātigāminīm.

(Yudhiṣṭhirābhiṣeka, PM 178)

The comparison is between Vyākaraṇaśāstra and the palace built at Indraprastha. The palace in its glory excelled the śāstra because due to the skill of the architect (sūtrakāra) there was nothing to find fault with (vaktavyapada) in it whereas with regard to Vyākaraṇa additions and modifications (vaktavyapada = vārtika) have been suggested to the aphorisms of Pāṇini (sūtrakāra).

jhaṣāśritāṁ vaśāyātāṁ pratyāhārāvalīmiva

nāvamāruhya te ceruḥ śabdatantra ivāmbudhau (Matsyāvatāra, PM 191)

Satyavrata and the sages got into the boat which came to them (vaśāyātām) and which was attached to the big fish (jhaṣāśritām) and was, therefore, like the group of pratyahāras comprising vas and jhaṣ, and moved about in the ocean like Vyākaraṇa (śabdatantra) which is built up on the pratyāharās.

tato dharmasūnumamuṁ prakṛtivṛddhihetuṁ guṇaśālinaṁ śuddhākāraṁ kauravapadasyārdhe niveśayitukāmastaddhitavedī paurajānapadādīnapi vṛddhānu-pānayan dhṛtarāṣṭro jatugehajatāpanirvāpaṇārthamivā-bhiṣekakriyāṁ prārabhata. (Yudhiṣṭhirābhiṣeka, PM 175)

In this passage we find the terms prakṛti, vṛddhi, guṇa, taddhita and vṛddha. It may be noted that the expression taddhitavedī is followed by paura and jānapada which are got by taddhita suffixes.

04. Knowledge of Vocabulary

Nārāyaṇabhaṭṭa has magnificent command over the language and he seldom repeats a proper name. The epithets of Kṛṣṇa as used in Rājasūya and Subhadrāharaṇa are Acyuta (PM 109), Upāyasāgara (SP 116), Karuṇākālajīmūta (SP 106), Kṛpāpayodhi (SP 106), Keśava (PM 104), Govinda (PM 1), Cakrapāṇi (PM 100), Jagannātha (SP 119), Jagannāyaka (PM 11), Jagattrayeśvara (PM 29), Janārdana (PM 11), Deva (PM 3), Nārāyaṇa (PM 24), Nityānandamayapuruṣa (PM 18), Nityeśvara (PM 2), Paramapuruṣa (PM 3), Paśupālasiṁha (PM

22), Prabhu (PM 3), Bhagavān (PM 1), Bhaktavatsala (PM 3), Bhuvanapati (PM 19), Bhuvanasākṣī (SP 118), Bhuvaneśvara (SP 118), Martyottama (PM 2), Mādhava (PM 5, 29), Madhuripu(PM 106), Mukunda (SP 95), Murapramāthī (PM 28), Murāri (PM 19), Yatīśvara (SP 106), Yaduvṛṣabha (PM 28), Yādavendra (PM 6), Yogīndra (SP 117), Ramāpati (PM 21), Vañcanāmanuja (SP 117), Vāsudeva (SP 118), Viśvātmā (PM 18), Viśvanātha (PM 11), Viśvanetā (PM 3,18), Viśvabhartā (PM 120), Viśveśvara (PM 19), Viṣṇu (PM 20), Viṣṭaraśrava (PM 3), Vṛṣṇisiṁha (PM 22), Śārṅgī (PM 29), Śauri (PM 19), Śrīkṛṣṇa (PM 14), Sāgaraśāyī (SP 116), Hari (PM 19), etc.

The epithets of Indra used in the works are Amaravara (PM 16), Gotrāri (PM 7), Jambharipu (PM 6), Jambhāri (PM 119), Tridaśottama (PM 16), Tridaśādhinātha (PM 118), Deveśvara (PM 119), Pākaśāsana (PM 7), Maghona (PM 14), Mahendra (PM 17), Śakra (PM 119), Surapravara (PM 17), etc.

The epithets of Yudhiṣṭhira are Avanīndra (PM 34), Ājamīḍha (PM 17), Kṣitipālamauli (PM 9), Dharmajanmā (PM 4), Dharmarāja (PM 35), Dharmasūnu (PM 1), Dharmātmā (PM 4), Narendra (PM 34), Nṛpati (PM 5), Nṛpendu (PM 13), Pāṇḍaveya (PM 2), Pāṇḍusūnu (PM 31), Pārtha (PM 3), Prauḍhadhī (PM 17), Phalgunāgraja (PM 7), Bhūpati (PM 13), Bhūmipāla (PM 31), Mahāvīra (PM 13), Rājā (PM 13), Rājarāṭ (PM 34), etc.

The amazingly rich vocabulary of Nārāyaṇabhaṭṭa and his befitting presentation of adequately rhyming consonants generate mirthful poetry as in,

kuśaiḥ pavaṁ kumbakurīrabandhanam

kutoʃpi sāśaṅkudhṛtiṁ ca kurvatī

akutsitāśeṣaguṇāpi pārṣatī

kuśabdayogaṁ bahudhā gatā bata. (PM 12, Sl.49)

A list of words used in the Rājasūya, Niranunāsika and Subhadrāharaṇa prabandhas of Nārāyaṇabhaṭṭa as per Chapter II contains more than 7,800 words.

05. Sandhi

Around one hundred and twenty words from Rājasūya, Niranunāsika and Subhadrāharaṇa have been identified as explaining around sixty Pāṇinīya sūtras and vārtikas on different rules on Sandhi. Hence it can be assumed that Nārāyaṇabhaṭṭa has made excellent use of the Pāṇinīyan Sandhi grammar to achieve poetical refinement in the three prabandhas under this study.

06. Samāsa

Around ninety words from Rājasūya, Niranunāsika and Subhadrāharaṇa have been found to be sufficient to analyze around fifty Pāṇinīya sūtras and vārtikas on different rules on

Samāsa. Examples for six Sarasvatīkaṇṭhābharaṇa sūtras are also seen.

07. Kāraka

Around seventy words from Rājasūya, Niranunāsika and Subhadrāharaṇa have been noticed to be fit to analyze around forty five Pāṇinīya sūtras and vārtikas on different rules on Kāraka. Nārāyaṇabhaṭṭa has made excellent use of Kārakas under the Pāṇinīyan system of grammar.

08. Kṛt

Around one hundred and thirty five words from Rājasūya, Niranunāsika and Subhadrāharaṇa have been selected as fit to analyze around seventy Pāṇinīya sūtras and vārtikas on different rules on Kṛt.

09. Taddhita

Around one hundred and fifty words from Rājasūya, Niranunāsika and Subhadrāharaṇa have been found to be fit to analyze around one hundred and fifty Pāṇinīya sūtras and vārtikas on different rules on Taddhita. Examples for nine Sarasvatīkaṇṭhābharaṇa sūtras were also recognised.

10. Upasarga

Twenty two upasargas have been noticed to have in use in Rājasūya, Niranunāsika and Subhadrāharaṇa. A list of upasargas has been included in Chapter II. 58 words with pra,

1 word with parā, 9 words with apa, 56 words with sam, 32 words with anu, 20 words with ava, 46 words with nis or nir, 19 words with dus or dur, 117 words with vi, 8 words with āṅ, 24 words with ni, 9 words with adhi, 2 words with api, 35 words with ati, 33 words with su, 19 words with ut, 39 words with abhi, 8 words with prati, 64 words with pari, and 37 words with upa have been shown in the list of 636 words.

11. Lakāra

On analysis, it was found that there are at least two hundred and twenty eight words without duplication in the form of complete verbs denoting moods or Lakāras in Rājasūya, Niranunāsika and Subhadrāharaṇa, a list of which is included in Chapter II. These finite verbs, both in the prose and verse portions of the above three texts comprise of forty five 'laṭ', eighty five 'liṭ', four 'lṛṭ', nineteen 'loṭ', thirty six 'laṅ', seven 'vidhiliṅ', thirty 'luṅ' and two 'lṛṅ'. No specimen for 'luṭ' and 'āśīrliṅ' could be located. As the story was taken from an incident from the itihāsas representing remote past and the art of narration has been largely resorted to in the making of these works, 'liṭ' was used abundantly. Apart from that, 'laṭ' denoting present, 'laṅ' denoting past and 'luṅ' denoting aorist are also used sufficiently, though decreasing in occurrence.

12. Use of Non Pāṇinian Sūtras

Six Sarasvatīkaṇṭhābharaṇa sūtras on Samāsa and nine on Taddhita have already been detected in this respective.

Nārāyaṇabhaṭṭa’s Prakriyāsarvasva contains numerous citations from Bhoja’s Sarasvatīkaṇṭhābharaṇa.

13. Love for Anuprāsa

Nārāyaṇabhaṭṭa has great affinity for anuprāsa and he uses alliterative sounds in all the three prabandhas.

‘vyājahāra daśanaṁśumaṇḍala-

vyājahāra śabalīkṛtākṛtiḥ’ (PM 3) and

‘vipravargyaiḥ pravargyaiśca pradīptā yajñavāṭikā

sadbhirupasadbhiśca saṅgatā nitarāṁ babhau’ (PM 13) are examples.

pṛṣṭoʃtha puṣṭavinayena yudhiṣṭhireṇa

dṛṣṭvā sa dṛṣṭivalanaiḥ sujanānaśeṣān

utkṛṣṭakṛṣṇamahimasmṛtihṛṣṭaromā

spaṣṭaṁ gariṣṭhatarayā girayā babhāṣe. (PM 17)

The words having the letters ‘ṣṭa’ continues thrice in the first line, twice in the second line, twice in the third line and twice in the fourth line of the above stanza.

tadanantaraṁ copānta evaṁ sabhāntare vilasantaṁ bhagavantaṁ jagadantarātmānaṁ kṣitibandhurayam atibandhura-vinayam upagamya (PM 18).

The words anantaram, anta, antare, antam, antam, and antarā come in frequent intervals in the above gadya.

gambhīratoyamavagāhya saraḥ kirīṭī

kumbhīramāśu khadanodyatamabhyagṛahṇāt

ambhastaṭīmupagatastu bhujāvalagnām

kumbhastanīṁ kila dadarśa kṛśāvalagnām (PM 99)

Here 'bhīram' comes in the first two lines and 'bhasta' and comes in the last two lines and 'mbh' in all the four lines. The last two lines end in 'āvalagnām'.

tata itaḥ prasṛmaraśilīmukhaprakaraṁ pracalitapravāḷa-karavālaṁ prasāritaketakamukulakuntamukham (SP 113)

The words prasṛmara, prakaram, pracalita, pravāḷa, prasārita comes in this line.

14. Excellent Imagery

Though Nārāyaṇabhaṭṭa gives priority to the imagery created by the proper display of consonants and the poetical appreciation arising out of the contradiction between the normal and abnormal possibilities of the senses arising out of the same words or phrases, he is keen also to portray poetical images with eternal existence as well.

The portrayal of Subhadrā who is deeply afflicted by the love for Arjuna and her helplessness to express the same, not only depicts the heroine of Subhadrāharaṇa, but also the art of creating imagery by its author within the limits of the passions developed by him. Thus he portrays his subject of

imagery somewhere as if illustrated, elsewhere as if engraved, as if depressed in soul at sometimes, sometimes as if enjoying the blossomed beauty of wild climbing plants, as if gasping deeply in emotion every minute, as if concealing the carnal emotions on the disguise of drowsiness on journey, as if giving ears to both the news of the spouse and the mirthful reddish tender leaves alike, and as if accepting with coyness and melancholy a garland which ought to have made on the occasion of matrimony. madhye madhye dhanaññjnaya-nipatitahṛdayatayālikhitevotkīrṇeva muṣitacaitanyeva kusumalatāsvanyatamāmeva kṣṇaṁ nirīkṣamāṇā pratikṣanodgatadīrghaniḥśvāsā sañcaraṇakheda iti pañcaśaraglāniṁ nigūhamānā kuhacidullasitarāgāṁ pallavāvaliṁ vallabhavārtāmiva sakhījanopanitāṁ karṇayorādriyamāṇā kvacit priyavayasyayā caturaparigranthitāṁ salajjakhedamādadānā,(PM 113)

The dance of imagery is demonstrated on the dance of ‘agni’ and ‘soma’ both in the sky and the sacrificial pit.

agnau ca some ca sahaiva nṛttam

prakurvatostatra haviṣpramodāt

sphuliṅgatoyairvyatikīryamāṇaiḥ

simāt simādityudagānninādaḥ (PM, page 16)

The emergence of Narasimha is another example for the grand picturesque imagery of Nārāyaṇabhaṭṭa.

etasyaiva tadagrajāsurabhujastambhāhatāt stambhataḥ

sambhūtaṁ namṛgaṁ na mānuṣamaho tat ghorarūpaṁ vapuḥ

taptasvarṇasavarṇaghūrṇadatirūkṣākṣaṁ śaśāṅkaprabham

vyāttavyāptamukhāgravalgirasanādamṣṭrāyugoḍḍāmaram.

(PM 23, Sl.108)

The postwar scenario of Raivataka where everything except human life and blood were destroyed is depicted in excellent images and metaphors.

vikīrṇabhūṣāmaṇiśoṇabhāsam

śirastravarmādidukūlakhaṇḍām

aśoṇitāmapyavaniṁ samantāt

saśoṇiteti bhramayāmbabhūve. (PM 122)

The characterization of Balarāma, Arjuna and Subhadrā by employing the symbols of 'bherī', 'roṣa', 'ratha', 'mahiṣi', 'putrī', 'caraṇa', 'nipatana', 'śāntaroṣa', 'turaga', and 'dūraṁ' are very successful and the evolving imagery resounds long after.

śrutvā prasthānabherīṁ pathi kuruvṛṣabhaḥ so∫pi vīrasvabhāvāt

roṣākrānto babhāṣe kurumahiṣi rathaṁ tūrnamāvartayeti

bhīmatyā vṛṣṇiputryā caraṇanipatanāt sāntvitaḥ śāntaroṣaḥ

kāntāsārathyadhāvatturagarathajavādāśu dūraṁ prapede.

(PM 124)

Arjuna's persuasion of Subhadrā to be in the attire of a 'gopikā' when she meets Pārṣatī not only conveys the message to his newly wed wife but also portrays the normal disposition of Draupadī.

kalyāṇagātri śṛṇu sa khalu pārṣatī tvam

sadyo mayā saha gatāṁ na saheta nūnam

pūrvoditaṁ ca hṛdi muñcati sā na kiñcit

tad gopikākṛtirupetya ca mānayaināṁ. (PM 125)

Thus Nārāyaṇabhaṭṭa's works possess excellent imageries.

15. Descriptive Power

Nārāyaṇabhaṭṭa has a skill in describing the events in a charming manner. The grandeur, majesty and awe generated out of sonorous and resounding rhythm is an entitlement solely claimable by Nārāyaṇabhaṭṭa. This rhythm when combined with his mastery over his excellent descriptive power creates poetical excellence. The slaughter of Hiraṇyakaśipu is such an instance.

bhūyaḥ saṅkhyamukhe mahāsuramamuṁ prodgṛhya dorbhyāmayam

dvāreʃthoruyuge nipātya nakharān vyutkhāya vakṣobhuvi

nirbhindannadhigarbhanirbharagaladraktāmbubaddhotsavam

pāyampāyamudastavān bahujagatsamhārisimhāravān

(PM 23, Sl.109)

The yāgaśālā in Rājasūya when touched with the magical band of the descriptive power of Nārāyaṇabhaṭṭa is experienced as a convincing reality.

śālā tāvanmahībhṛtpadavimitamahāprakramothapramāṇā

prāgvamśodyatsadomaṇḍapamahitahavirdhānaśālā viśālā.

mārjalīyāgnīdhrakaparilasitā śaṅkusankīlitorvyām

kalpaṁ śilpaṁ ca buddhvā vyaraci bahumaṇistambha-hemacchadāṅkā (PM 9, Sl.36)

Sītā of Niranunāsika, when described by the author, alights as a lightning revealing the momentary brightness of her beauty as in,

"aśeṣatirohitaśarīrapaścādbhāgairgātrayaṣṭāvapi jaladharaikadeśadṛṣṭataṭillatāpratītikāribhiḥ" (PM 254)

The perfection of this splendor is attained by the descriptive power of the author by his words before and after the above quotation, from "tatra khalu..." to "kāpi kātarākṣī vīkṣitā" and the tender and golden figure of wholesome Sītā is manifested in almost flesh and blood.

16. Examples of Simile

Similes rise up from the mastermind of Nārāyaṇabhaṭṭa like Arjuna emerging from the deep resembling the morning sun emerging out of the great ocean in the dawn.

"sa codamajjanmudito jalāntāt

payonidherarka iva prabhāte". (PM 96, Sl.7)

The prominent beauty of Subhadrā among her maids is best displayed by the simile,

sākaṁ sakhībhiralasāṅgalatā samāgāt

tārāgaṇairiva samaṁ śaradindulekhā PM 105.Sl.45

Nārāyaṇabhaṭṭa is also fond of using series of similes as in, 'teṣu ca upasaddineṣu gāṅgeyalāṅgalāῆcitasaṅkarṣaṇa-vidalitasanniveśāyāṁ hastinapuryāmiva satyāmuttaravedyāṁ prathamaṁ khalu prathanapṛthivītalamiva samaranihatā-śvapuruṣaśīrṣasamācitaṁ muhūrtadūṣaṇamiva ahimastaka-samavetaṁ kṣitimaṇḍalamiva adhogatamahākurmādhiṣṭhitaṁ ravimaṇḍalamiva antargatahiraṇ-mayapuruṣaṁ pāṇḍavapura-miva nikhilaprāṇabhṛdbhirāpūritaṁ vaiyākaraṇavākyamiva yathocitayojitavibhaktikāryaṁ gaganatalamiva aśvinīkṛttikādi-klrptodayaṁ jagadādivṛttamiva sṛṣṭisampannavirāḍ-antasthanākasanmaṇḍalaṁ śrikṛṣṇabālyamiva yaśodānugamya mānaṁ śūrpaṇkhāṅgamiva vikarṇīkṛtasamsthānaṁ paramānnamiva ghṛtāktabahuśarkaropacitaṁ nirguṇātma-tatvamiva navapurīṣa-cchuritaṁ madhyasthavacanamiva

darśitobhayapakṣamukhaṁ varṇajālamiva pañcavargodañcitaṁ svāhādevīhṛdayamiva agnipraṇayāspadībhūtaṁ bhiṣagviceṣṭitamiva darśitakṣaraghṛtadhārā-nidhānam agnicityāpadamadīpyata. (PM 14)

The multiple and multi-directed similes as used in the post war inspection of the battle ground by Balarāma and his men as depicted in Subhadrāharaṇa are a specialty of Nārāyaṇabhaṭṭa.

śyenayāgamiva śaragaṇāstīrṇavedibhāgam

As in the floor prepared for śyenayāga where śara plants shoot out abundantly (śaragaṇāstīrṇavedibhāgam) the multitude of arrows were seen distributed through out the battlefield (śaragaṇāstīrṇavedibhāgam). Here the upameya has multiple meanings which in turn, act as both upamāna and upameya to form a simile where the upamāna and upameya are the same phrase.

puṣpasamayamiva śilīmukhapūritasālam

As in the spring season (puṣpasamayamiva) where the sāla trees are full of beetles (śilīmukhapūritasālam), the walls were filled with arrows (śilīmukhapūritasālam).

viṣṇurathamiva patrivarākrāntaketudaṇḍam

As in the chariot of Viṣṇu (viṣṇuratha) i.e., Maṇiratha, where the flagpole is conquered by Garuḍa

(patrivarākrāntaketudaṇḍam), all the flagpoles were seen conquered by great arrows (patrivarākrāntaketudaṇḍam).

17. Sense of Humour

Nārāyaṇabhaṭṭa is an expert in creating satirical situations. There are numerous examples for his instinct for making purāṇic stories into satires using the dual meant irony. It is well known that Soma has accepted Budha as his suta. But the budhas at the yāga accepted sutam soma i.e. extracted somarasa. (PM 15)

In Subhadrāharaṇa, the heart to heart chat of Subhadrā and Arjuna, unlike the expected ease of tension of love, worsens the duo, as in the case of a medicine given by an inexpert physician.

tattu sallapitaṁ tanvyā tāpaśāntikṛte kṛtam

tāpavṛddhyai dvayorāsīt durvaidyasyeva bheṣajam (PM 115)

In Niranunāsika, Śūrpaṇakhā mocks at Rāvaṇa as, 'shame on you, ye king of the rākṣasas, ye victim of evil infamy, thy hands are bereft of masculine quality.'

hā! hā! rākṣasarāja! duṣparibhavagrastasya dhik te bhujāḥ.

Thus Nārāyaṇabhaṭṭa is a man of standard comedy.

18. Use of Phrases with Dual Meaning

Quite a few of these are based on the double meaning of words. In some other instances he employs the technique of

splitting words differently. The śloka 95 in RP is an excellent imagery based on the double meaning of words.

yadvā sindhubhuvo jarāpralapitairmuhyantvamī pāṇḍavāḥ

kṛṣṇa tvaṁ tvanṛpo nṛpārhamahanaṁ hāsyaṁ na kiṁ manyase (PM 21)

These are the words of Śiśupāla that the Pāṇḍavas all are fools because they are approved the words of Bhīṣma. By the word of jarāpralapitaiḥ, first denotes the bad meaning that Bhīṣma is too old to take good decisions and his decisions will harmful to Pāṇḍavas. At the same time we can also see another reverential meaning by this word. Here the word denotes Bhīṣma's old age as a good thing. Bhīṣma is the great ācārya who possess old age through which he had attained a wide variety of experience. Such an experienced man always takes suitable decisions. The word 'amī pāṇḍavāḥ' denotes 'the cheap Pāṇḍavas'. Then Śiśupāla turned to Kṛṣṇa and laugh at him saying that Kṛṣṇa is not a king and he is accepting the worships for kings without shame. The sentence can also be interpreted as, Kṛṣṇa is greater than all these kings and he did not find indignity in accepting such a worship which is only for the kings. So we can imagine that Kṛṣṇa found importance for his worshipers.

Another example is,

bhuñjānāḥ sākamekāmagaṇitaguravo brahmahantustanūjā

muṇḍāpautrāśca raṇḍājaṭharasamuditāḥ paṇḍitāḥ

pāṇḍuputrāḥ

bhrūṇaghnyāḥ sūnumenaṁ dvijanakatanayaṁ bhrātaraṁ pītaśītho-

renaṁ yanmānanāyāṁ jagṛhuridamalaṁ vartate yuktarūpam PM 21.

These are the irritating words of Śiśupāla towards Pāṇḍavas. He says that the Pāṇḍavas are the dirty creatures because there is only one wife for five persons. They have no respect towards their masters. They are the sons of Pāṇḍu who had done the great sin of brahmahatyā i.e. killing of a brāhmin. By the word of 'brahmahantuḥ' he denotes the past of Pāṇḍu. When Pāṇḍu went for a hunt in the forest he killed the sage Dama who was in the form of an animal. Śiśupāla also states that the Pāṇḍavas are the grandson of widow Ambikā and got birth from the prostitute. The ugly Pāṇḍavas selected Kṛṣṇa, who is ugliest of all creatures for their worship. Kṛṣṇa is the son of the lady who killed the babies. He had two fathers. His brother Balarāma is a drunkard. So Kṛṣṇa's family background is very bad. At last he questions the Pāṇḍavas that how can you choose such a dirty person for this auspicious occasion? The poet uses the word 'bhrūṇaghnī' to denote Devakī because she gave her children to Kaṁsa to kill. The word 'dvijanakatanayaḥ' gives us the names of Vāsudeva and Nandagopa. Both of them possess great

parental affection towards Kṛṣṇa. So the poet says two fathers of Kṛṣṇa. Thus the verse gives us two meanings, one is praising and the other is cursing.

Another instance is,

evaṁ ca yogini viyogadaśāṁ prapanne

varṣāmbu pāvakatayā kila paryaṇaṁsīt

vidyutprabhāpi vidadhe hṛdayāndhakāram

jātiprasūnamapi jātivirodhi jātam. (PM 107-108.)

This is the description of the miserable condition of Arjuna who fell in love with Subhadrā.

19. Use of Verse

Rājasūya contains 148 stanzas of verse and 46 paragraphs of gadya. Niranunāsika consists of 7 verses and 1 gadya. There are 147 stanzas of verse and 46 paragraphs of gadya in Subhadrāharaṇa. Thus the number of verses is a little more than three fold of the number of paragraphs of gadya.

Being a prolific writer and a scholarly poet, Nārāyaṇabhaṭṭa is very fond of verses. His verses are spontaneous and communicative. Even the dull geographical narration thus turns out to be interesting poetry by the touch of Nārāyaṇabhaṭṭa.

pāṇḍyaḥ pāṭīrakūṭān maricapurucayān keraloʃvantirājo

lakṣaṁ yoṣāśca bhūṣāḥ śubhitamaṇimahaḥ kandalāḥ kuntaleśaḥ

kāśīśoʃśītisāhasrakamadita gavāṁ kīkaṭeśoʃśvakoṭiṁ

cīneśaḥ paṭṭabhedān gajarathaturagān bhūri sauvīravīraḥ

(PM 4, Sl.17)

Rājasūya and Subhadrāharaṇa are well known for their prominence of verses, but Niranunāsika do not conform to this peculiarity.

20. Use of Prose

The majestic prose utilized in the three campūs under this study is not dependant of or subservient to the verse engaged therein. The language of the prose is rhythmic and scholarly and long compounds are used widely. The grammatical variety of the vocabulary is also unusual. However the prose also do not keep outside the general purview of the works, and thereby they permit an integration of the prose and poetry to admix each other properly to yield poetical delight as envisaged in the definition of campū.

21. Aesthetic Excellence

The beauty of the campūs of Nārāyaṇabhaṭṭa is mainly due to his philosophical outlook, which is liberal in all aspects. He can be termed as a man of simplicity and of utmost humility. A crude sense of equality is omnipresent in his

campūs, and nothing which can be termed as intolerance is visible anywhere.

The attraction of these campūs is the ratio of sound and silence engaged in the rhythmic language used therein. The variance in this ratio gives rise to varied rasas and the poet by employment of this method creates charm.

The splendor of these campūs is in the in-depth knowledge of their author in the inheritance of our ancestral wisdom.

The glory of these campūs are in the harmony of their author with the universal humanitarianism with which he has established a unity of mind between himself and his countless readers of all centuries, including the many millennium yet to come.

22. Excellence in Summarizing

As narration is the core of the campū style, the art of summarizing is an inevitable tool of an author and narration in concise verses or prose has been a widely resorted to technique, followed by poets like Nārāyaṇabhaṭṭa and his skill in this art has been excellent.

Nārāyaṇabhaṭṭa narrates in a single verse the killing of Madhu and Kaiṭabha and the Matsya, and Kūrma incarnations.

eṣa eva madhukaiṭabhau jhaṭiti pāṭayannakṛta medinī

pīnamīnavapurāninàya khalu dānavena muṣitā śrutīḥ

sindhumanthanadhurandhareṣu ca purandarādiṣu cirantano

bandhureṣa kila mandaraṁ jhaṭiti sandadhāra kamaṭhātmanā.

(PM 23, Sl.106)

The slaughters committed by Kṛṣṇa in his childhood as described in detail in the 50th and 51st daśakas of Nārāyaṇīya, is given in prose as,

"pūtanāśakaṭāsurapavanavatsabakāghamukhānāṁ nidhanenaiva nijapadapradāyī". (PM 25) Vatsaharaṇa and Braḥmagarvaśamana described in the 52nd daśaka are summarized in the line "viriῆcavaῆcanabahurūpaviharaṇe ca nikhilagomātṛsneha-prasarānātmagocarāneva cirataraṁ viracayan" (PM 25).

In Subhadrāharaṇa the journey of Arjuna to the Himālayas is summarized in a stanza. (PM 98) In Niranunāsika the death of Vidyuῆjihva is summarized in a single compounded word with nine phonemes. (PM 253)

23. Philosophy of Nārāyaṇabhaṭṭa

Nārāyaṇabhaṭṭa was an individual with divergent personalities and the interpretations of his life by many were also different, the integration of which is not an easy task.

Nārāyaṇabhaṭṭa lead a very simple and humble life. Though his early life was a bit loose he soon disciplined his life

and led his personal life fully faithful to his wife and child. But the genius inside him was different and required an expression of its self. He found poetry as an outlet for the purpose.

The reader always feels awe on the sight of the magnanimity of the thought behind the works of this simple man. Love for perfection was his objective to create poetry. He always contemplated on the proper display of words and phrases, but his meditation was on the purity of the inner self. All the characters of these prabandhas do not feel any taint of sense of sin. On selecting the themes his consideration was always the scope for revealing the basic desires of the psyche. Śānta, śṛṅgāra and vīra were his favorite rasas. He never saw a chance for a tragedy to occur his kāvyas. Nārāyaṇabhaṭṭa had no thought of villainy in his campus. Even Śiśupāla is portrayed as Jaya, one of the prominent servants of Viṣṇu. It is the destiny that compels human beings to do evils. This was his belief. Arrogance and intolerance can never be seen against any class or creed in any works of Nārāyaṇabhaṭṭa.

Nārāyaṇabhaṭṭa has shown the boldness to expose all the human sentiments including sex without a sense of taboo. He was in open defiance of the common belief on the fear of blasphemy, but he equally gave the chance to praise Kṛṣṇa when abused by Śiśupāla in his Rājasūyaprabandha. Thus he upheld the human liberty to uphold or to abuse the existence

of a particular god, in the same set of words by employment of his skill in making phrases with double meaning.

According to him morality should come not from outside but from within. His morals were liberal. The example of Arjuna in Subhadrāharaṇa is not accidental. Tolerance, equality, liberty and cultural insight always coloured his views.

His vantage point was the deep knowledge of the human inborn desires. He could see centuries of people to come when viewing from this point of view. All the great competitions arising out of enmity, according to his perspective, was won by only the winner but not by the people. At the conclusion of Rājasūya the poet says, 'evaṁ spardhānubandhe mahati sati jayaṁ kevalaṁ jānate te.' The world does not have the least interest in it.

His brashness to the existing intolerance against the non Pāṇinian grammatical systems is well known. He was not an anarchist. He has written some praśastis on some kings. But it cannot be stated that he had some affinity towards any particular king except for Devanārāyaṇa of Ampalappuḻa who also assumed the role of a personal friend of Nārāyaṇabhaṭṭa. He never hesitated on either accepting or rejecting the courtmanship of any king.

He was always a lonely man and believed that a human being was always lonely when tempted by the merciless destiny. He himself was a victim of destiny. Arjuna,

Subhadrā, Yudhiṣṭhira, Draupadī, Śūrpaṇakhā, Sītā etc. also are portrayed as the victims of this immense power.

During his childhood he had the religious belief on the deities of Bhagavati, Gaṇapati and Viṣṇu. As the Viṣṇu concept extends over to his numerous incarnations and as the circumstances promoted such a flourishing belief, Nārāyaṇabhaṭṭa had the opportunity to praise Viṣṇu abundantly. But he had stuck on his personal beliefs and he died worshipping his first deity Bhagavati, though in a different form as Pārvatī of Mukkola. He has not promoted or de-promoted the belief in any particular god. However, he can never be considered as monist who either do not believe in god or believes in a single god.

24. An Appreciation of the Genius of Nārāyaṇabhaṭṭa

Nārāyaṇabhaṭṭa is a giant among the geniuses of Kerala Sanskrit Literature. Out of the 120 works attributed to him Nārāyaṇīya, Prakriyāsarvasva, Rājasūya and Subhadrāharaṇa alone can claim him his outstanding genius. These works are in the forms of kāvya, stray verses, prabandhas, praśastis, stotrakāvyas, vyākhyās, śāstrakāvyas on vyākaraṇa, Veda, mīmāmsā, jyotiṣa, chess and śrauta, and some unclassified works.

His aesthetical excellence, his mastery over vocabulary and prāsa, his unchallenged grammatical supremacy, his

superior skill in metaphors and similes, his great power to narrate in dual-meant phrases, etc. prove his poetical genius.

His experience as a courtier under different kings, his indifference towards them, his philosophical significance in promoting harmony, liberty, equality and other humanitarian values, his prodigy, intellect, brilliance, talent and other abilities doubtlessly name him as an emperor of the geniuses in the field of his accomplishment.

His genius is beyond all possible scopes of description.

CHAPTER II

VOCABULARY IN THE RĀJASŪYA, NIRANUNĀSIKA AND SUBHADRĀHARAṆA PRABANDHAS OF NĀRĀYAṆABHAṬṬA

Introduction

Nārāyaṇabhaṭṭa through his attributed 120 works of eminence has shown tremendous power of vocabulary. When only three of his campūs of which Niranunāsika does not cover more than three pages are taken up for this study more than 7800 unique words were identified in them. The fact that his earlier works remained as technical works such as Māna part of Mānameyodaya and his later works covered prakriyāsarvasva and dhātukāvya add gravity to this inference. Nobody in Kerala has ventured to produce first class literature in Sanskrit in such outstanding quantity and quality alike.

Rājasūya, Niranunāsika and Subhadrāharaṇa are the three best representative works of Melputtūr as opined by many critics. Rājasūya exhibits the śāstrapāṇḍitya of Melputtūr, where as Subhadrāharaṇa excels in poetical merit, and Niranunāsika reveals his mastery on vocabulary and as a work devoid of nasal sounds it is a novel adventure in the entire history of Sanskrit literature of Kerala, as far as we know. These are Campūprabandhas, a kind of mixed Kāvya variety containing prose and verse.

The accepted texts of Rājasūya, Niranunāsika and Subhadrāharaṇa are as available from the Prabandhamaññjarī of Dr. N.P. Uṇṇi. Portions of additional texts are also considered wherever they offer other valuable materials.

Even though individual words are considered as original the same criteria is applied to different forms of the same word and also compounds made there-from. Separate lists of Upasargas, Nipātas and Lakāras are also prepared. As the words used are reproduced as such, the other grammatical forms such as taddhitas can be verified easily.

The meanings of words are not considered in this study in the hope that the same can be taken up separately in large scale once all of Nārāyaṇabhaṭṭa's works are collected and published which this author plans to do in case some funds can be raised. The present study is intended to get a general idea of the lexicographical and grammatical peculiarities of the works of Nārāyaṇabhaṭṭa.

The reference to the original page number of the word as seen in Prabandhamaññjarī is given as abbreviated as PM. Other texts also are referred to wherever necessary.

Only the first entry each in respect of every text is given in the lists. Any repetition, however, is avoided. The transliteration table is given before the contents. As word lists are included, separate index or bibliography are not prepared.

A LIST OF WORDS USED IN THE RĀJASŪYA, NIRANUNĀSIKA AND SUBHADRĀHARAṆA PRABANDHAS OF NĀRĀYAṆABHAṬṬA

akathanānuśayena	PM 103
akarot	PM 100
akasmāt	PM 24
akāṇḍa	PM 20, 112
akāṇḍe	PM 104
akāriṣi	PM 2
akārṣīt	PM 31
akārṣuḥ	PM 9
akuṇṭhajavam	PM 30
akutsitāśeṣaguṇā	PM 12
akuruta	PM 10
akurvan	PM 31
akṛta	PM 23
akramodyad	PM 24
akrīṇata	PM 13
akraiṣuḥ	PM 11
akṣam	PM 23
akṣamaḥ	PM 22
akṣamamāṇā	PM 115
akṣameṣu	PM 27
akṣarām	PM 20
akṣi	PM 253
akṣaiḥ	PM 31
akhila	PM 25, 99, 254
akhilajanaiḥ	PM 30
Akhiladurvagāhasphāragambhīravṛtyoḥ	PM 99
akhilabhuvanam	PM 20
akhilam	PM 5, 119
akhilāḥ	PM 18, 106
akhilābhibhūṣṇum	PM 28
akhilaiḥ	PM 6

agaṇitaguravaḥ	PM 21
agaṇeyabhāgyam	PM 119
agamat	PM 105
agaru	PM 5
agāt	PM 34, 125
agṛhṇata	PM 15
agniḥ	PM 12
agnikāryādi	PM 96
agnicayana	PM 10
agnicityā	PM 10
agnicityāpadam	PM 14
agnipraṇaya	PM 14
agnipraṇayā-spadībhūtam	PM 14
agniṣṭoma	PM 33
agniṣṭomam	PM 10
agniṣṭoma-samstham	PM 32
agniṣṭome	PM 11
agnīn	PM 10
agnīṣoma	PM 14
agnīṣomādyam	PM 11
agnīṣomīya	PM 14
agnau	PM 16
agra	PM 23
agrabhāgā	PM 117
agradeśasya	PM 254
agrajaḥ	PM 253
agrajāsura	PM 23
agrajasya	PM 254
agrataḥsaro	PM 27
agrima	PM 33
agrimatama	PM 17
agrīyasamarhaṇam	PM 20
agryapūjanavidhiḥ	PM 17

A SELECTED LIST OF UPASARGAS

PRA

prakaṭa	PM 24
prakara	PM 3
prakarṣa	PM 115
prakāṇḍda	PM 27
prakāśa	PM 28
prakupita	PM 100
prakopa	PM 29
prakṛṣṭa	PM 122
prakramaḥ	PM 111
prakṣepa	PM 254
prakṣobhaḥ	PM 24
pracaya	PM 255
pracāraiḥ	PM 255
pracuram	PM 3
prajñā	PM 4
praṇaya	PM 4
praṇayana	PM 14
praṇayini	PM 97
praṇāyye	PM 20
pratāpa	PM 253
pratīram	PM 98
pradāna	PM 32
pradāya	PM 112
pradīpita	PM 104
pradīrṇa	PM 26
prapātam	PM 28
prabandhaḥ	PM 253
prabala	PM 14
prabhava	PM 253
prabhā	PM 108
prabho	PM 3
prabhojanataḥ	PM 20
pramadabhara	PM 34
pramāṇam	PM 109
pramukha	PM 117
pramoda	PM 122
prayogam	PM 15
pralamba	PM 24
praḷaya	PM 121
praharaṇa	PM 22
prahāra	PM 15
prahita	PM 104
prasaṅga	PM 7
prasannāyām	NP 117
prasabham	PM 1
prasava	PM 254
praśamaḥ	PM 108
praśrayo	PM 110
praśānta	PM 124
praśithilā	PM 107
prasādam	PM 20
prasārita	PM 113
prasiddha	PM 122
pravaṇa	PM 6
pravara	PM 12
pravāḷa	PM 113
pravāha	PM 254
praveśam	PM 5

PARA

Parāgatarāja-hamsaḥ	PM 101

APA

apakṛtavān	PM 27
apatrapa	PM 253
apanaya	PM 27
apayāntīm	PM 107
apayāntīm	PM 107

SAM

ANU

DUS & DUR

VI

ĀṄ

NI

ADHI

API

ATI

SU

UT

ABHI

PRATI

PARI

UPA

upanayan	PM 107
upapāditā	PM 254
upayātau	PM 255
upayuktasya	PM 25
upayuñjānaḥ	PM 25
uparatā	PM 114
uparuddhatayā	PM 255
upalambha	PM 115
upalāḷayan	PM 97
upavane	PM 104
upaśamayan	PM 18
upaśalya	PM 2
upaśrotavyā	PM 254
upaśṛṇvatī	PM 104
upaśḷiṣṭā	PM 255
upasaṅkalpya	PM 10
upasatkaḥ	PM 33
upasadam	PM 10
upasamhṛtya	PM 1
upasarantīm	PM 111
upasthāya	PM 98
upasthiti	PM 13
upahimavatam	PM 96
upahūte	PM 8
upahṛta	PM 4
upānīya	PM 30
upakaraṇa	PM 12
upakalpya	PM 110
upakramaṇam	PM 105

A SELECTED LIST OF NIPĀTAS

aṅga	PM 110
atikramya	PM 98
atikṛcchra	PM 255
atibahalatayā	PM 255
atha	PM 31
adhigarbha	PM 23
adhigodāvari	PM 98
adhyāviśya	PM 33
anu	PM 97
anududruvuḥ	PM 16
anudruta	PM 8
apakṛtavān	PM 27
apanaya	PM 27
api	PM 2
abhikhyā	PM 255
abhijuṣṭayā	PM 17
avagamya	PM 107
avalambāḥ	PM 5
asi	PM 123
asmi	PM 109
aho	PM 19
āniśam	PM 112
ānṛṇyam	PM 29
ārāt	PM 113
iti	PM 107
iva	PM 106
iha	PM 32
udagra	PM 254
udajughūṣan	PM 117
upadāpadārtha	PM 1
upadīkṛta	PM 7
katham	PM 111
kim	PM 114
kimu	PM 115
kila	PM 109
kutaḥ	PM 12

kutra	PM 109
khalu	PM 100
ca	PM 254
cid	PM 1
tat	PM 253
tathā	PM 118
tāvad	PM 116
tu	PM 23
tvat	PM 104
diṣṭyā	PM 2
dhik	PM 21
duravabodha	PM 255
durbhūpaiḥ	PM 20
na	PM 21
nanu	PM 115
niculitāṅga	PM 112
nibiḍita	PM 10
niḥśeṣakośa	PM 19
niḥsīma	PM 35
nu	PM 107
nūnam	PM 125
parāgataḥ	PM 101
paribhavaḥ	PM 253
paribhūṣitasya	PM 32
paśu	PM 30
purā	PM 100
pratikaḷam	PM 120
pratikṣaṇam	PM 110
prabandhaḥ	PM 253
prabhā	PM 108
brūhi	PM 106
mā	PM 35
mithyā	PM 27
yat	PM 30
yatra	PM 119
yathā	PM 121

yāvadvedam	PM 16
vā	PM 2
vipat	PM 253
vipāṭayan	PM 96
vibhave	PM 34
vibhrājiṣṇum	PM 28
satyam	PM 103
saha	PM 100
sugama	PM 111
sudṛśam	PM 105
sudhiyaḥ	PM 17
sma	PM 121
hanta	PM 2
ha hi	PM 24
hā	PM 118
hā hanta	PM 2
hā hā	PM 253
hi	PM 105
he	PM 105
ho	PM 112

A SELECTED LIST OF LAKĀRAS

LAṬ

avabhāṣe	PM 3
asti	PM 117
upagūhāmi	PM 2
upayāti	PM 107
kḷiśyate	PM 115
gadati	PM 102
gantāsi	PM 100
cintyate	PM 17
jayati	PM 23
dadāmi	PM 16
dveṣṭi	PM 27
namati	PM 18
nirdhunomi	PM 28
niśamayati	PM 102
paśyāmi	PM 108
pinaṣmi	PM 17
pṛcchati	PM 8
pṛcchasi	PM 123
prakaṭayāmi	PM 26
prakramate	PM 32
pramodante	PM 6
pramode	PM 9
prayāti	PM 114
projjṛmbhe	PM 24
bibheti	PM 27
bhāti	PM 15
manyase	PM 21
muñcati	PM 125
yacchāmi	PM 30
yāti	PM 123
yānti	PM 116
rājati	PM 9
lasati	PM 111
vadati	PM 109
vahati	PM 24
vāñcchanti	PM 106
vidadhe	PM 23
viḷambate	PM 113
vrajati	NP 117
samanupṛcchati	PM 102
samāvṛṇute	PM 121
sampūrayāmi	PM 121
sampūrayāmo	PM 34
sahate	PM 118
sahante	PM 95

LIṬ

anutaṣṭuḥ	PM 11
anuśuśoca	PM 32
abhiyayau	PM 17
abhyeyuḥ	PM 8
avatatāra	PM 9
ācacakṣe	PM 20
ājaghnuḥ	PM 31
ādadānā	PM 113
āninīya	PM 23
āpa	PM 100
āpuḥ	PM 4
ābabhāṣe	PM 22
āyayau	PM 120
āsasāda	PM 96
uvāca	PM 29
ūce	PM 109
cakāra	PM 21
cakāśe	PM 18
cakhaṇḍa	PM 30
cakruḥ	PM 31
cakre	PM 29

cicinta	PM 118
cucūṣuḥ	PM 16
jagāda	PM 121
jagāma	PM 110
jaghāna	PM 123
jagrāha	PM 13
jajñe	PM 102
jahṛṣuḥ	PM 16
dadarśa	PM 101
dadau	PM 19
nināya	PM 109
niṣasāda	PM 122
nemuḥ	PM 5
parijagrāha	PM 15
prajighāya	PM 3
praṇanāma	PM 18
praṇemuḥ	PM 5
pratasthe	PM 124
pratasthire	PM 124
pratipedire	PM 124
prapede	PM 124
pramumoca	PM 112
pravavṛte	PM 9
praviveśa	PM 2
prāpa	PM 5
prāpuḥ	PM 5
proce	PM 106
babandha	PM 96
babhāra	PM 7
babhāṣe	PM 123
babhūva	PM 107
babhūvuḥ	PM 18
babhau	PM 13
bheje	PM 99
mamuḥ	PM 34
mumudire	PM 110
mumude	PM 101
mumoca	PM 96
yayuḥ	PM 31
yayau	PM 33
remire	PM 9
reme	PM 125
lalāsa	PM 24
vavande	PM 125
vavarṣa	PM 34
vavṛte	PM 103
vavṛdhe	PM 119
vavre	PM 10
vitatāna	PM 10
vitenire	PM 7
viniryayau	PM 100
vireje	PM 35
viṣasāda	PM 112
vyājahāra	PM 3
vyātatāna	PM 15
suṣuvire	PM 15
śuśruve	PM 2
sañjagāda	PM 115
samājagāma	PM 100
samīyuḥ	PM 5
samcacāla	PM 117
samjagṛhe	PM 119
sehire	PM 121
sehe	PM 118

LUṬ

Nil

LṚṬ

uddhariṣyati	PM 26
neṣyāmi	PM 103
yāsyati	PM 104
yotsye	PM 121

LOṬ

astu	NP 117
asyāstiṣṭhatu	PM 253
gaccha	PM 27
jayatu	PM 30
jānīhi	PM 97
paśya	PM 2
paśyantu	PM 26
pālaya	PM 97
pibata	PM 8
pṛccha	PM 21
prasajatu	PM 7
prasaratu	PM 27
praharatām	PM 123
yāntu	PM 116
lasatu	PM 3
lunīta	PM 123
vahatu	PM 7
sajjatām	PM 6
sahantām	PM 28

LAṄ

akarot	PM 102
akuruta	PM 30
akurvan	PM 31
akrīṇata	PM 13
ajānāt	PM 99
adiśad	PM 122
anamad	PM 5
anayat	PM 18
apiban	PM 16
apṛcchat	PM 114
abhavad	PM 10
abhavan	PM 107
abhavam	PM 97
amuṣṇāt	PM 29
avadat	PM 109
avartata	PM 114
avarṣad	PM 120
avahad	PM 31
asūcayat	PM 12
aharat	PM 5
ātiṣṭhan	PM 27
ānayad	PM 4
āpiban	PM 107
ārabhata	PM 17
āstām	PM 7
aikṣata	PM 113
aicchat	PM 28
nyabadhnāt	PM 26
paryapṛcchat	PM 101
paryapṛccham	PM 97
paryavartata	PM 20
praviśad	PM 10
prākramata	PM 12
prātanuta	PM 33
prāvartanta	PM 114
praikṣata	PM 103

VIDHILIṄ

kurvīthāḥ	PM 3
patet	PM 253
prekṣeta	PM 7
śaṃset	PM 21
sakalībhavet	PM 254
saheta	PM 125
syāt	PM 18

ĀŚIRLIṄ

Nil

LUṄ

akārṣīt	PM 31
akārṣuḥ	PM 9
agāt	PM 125

adita	PM 4
adrākṣam	PM 108
anvagādīt	PM 28
anvatiṣṭhat	PM 32
anvabhūt	PM 120
anaiṣīt	PM 104
abhāṣiṣṭa	PM 108
abhūḥ	PM 27
abhūt	PM 110
abhṛta	PM 1
abhyanaiṣīḥ	PM 21
amariṣyad	PM 32
ayāsīt	PM 96
avartiṣṭa	PM 105
avādit	PM 100
asthāt	PM 26
ānaiṣam	PM 97
niraiṣīt	PM 31
nyagādīt	PM 28
nyahauṣuḥ	PM 11
prākramiṣṭa	PM 10
prāgrahīt	PM 120
prāvikṣat	PM 30
vyalāsīt	PM 14
samagrahīt	PM 13
samabhūt	PM 101

LṚṄ

abhaviṣyat	PM 32
āpatiṣyat	PM 32

BIBLIOGRAPHY

Sl. No.	Author	Name of Work
	ENGLISH BOOKS	
01	Arvind Kumar	Bhavānanda's Kārakacakra- A study Nirmal Book Agency Indira Colony, Kurukshetra, Haryana (India) 1992
02	Ayyappa panickar, K.	Medieval Indian Literature Sahitya Academy Electronic version
03	Banerji, Sures Chandra	A Companion to Sanskrit Literature Electronic version
04	Benfey, Theodor	Practical Grammar of the Sanskrit Language Bharatiya Publishing house, Delhi 1979
05	Burrow, T.	The Sanskrit Language Motilal Banarsidass Publishers Private Limited, Delhi 2001
06	Cardona, George	Pāṇini - A Survey of Research Motilal Banarsidass Publishers Private Limited, Delhi 1997
07	Dash, Keshab Chandra, Dr.	Elements of Research Methodology in Sanskrit Chaukhambha Sanskrit Sansthan Varanasi 1992
08	Easwaran Nampoothiri E., Dr.	Glimpses of Sanskrit Research (Vidyotini) Kerala Samskritam Publications Fort Thiruvananthapuram 1995

09	Hart, George L.	A Rapid Sanskrit Method Motilal Banarsidass Publishers Private Limited Delhi 2000
10	Iyer, S.Venkita Subramonia	Dhātukāvya of Nārāyaṇabhaṭṭa Department of Sanskrit University of Kerala, Trivandrum 1970
11	Iyer, S.Venkita Subramonia	Nārāyaṇabhaṭṭa's Prakriyāsarvasva: A Critical Study Kerala University Sanskrit Department Publication No.7 Trivandrum 1972
12	Jha, V.N.	Vaiyākaraṇabhūṣaṇa of Kauṇḍabhaṭṭa, Volume II Sri SatguruPublications, Delhi 1998
13	Joshi, Mahadev N., Dr. & Shastri, Venee- madhava, Dr.	New Sanskrit Grammar & Composition Chaukhambha Sanskrit Bhawan Varanasi 2005
14	Kale M.R.	A Higher Sanskrit Grammar Motilal Banarsidass Publishers Private Limited, Delhi 1995
15	Kapur, Subhod	An Introduction to Classical Indian Literature Cosmo publications, New Delhi 2003
16	Katre, Sumitra M.	Aṣṭādhyāyī of Pāṇini Translated by Sumitra M.Katre Motilal Banarsidass, Delhi 1989
17	Keith, A Berriedale	A History of Sanskrit Literature Motilal Banarsidass Publishers Private Limited, Delhi 1996

18	Krishna-machariar M.	History of Classical Sanskrit Literature Motilal Banarsidass, Delhi 1989
19	Kunjunniraja, K.	The contribution of Kerala to Sanskrit Literature University of Madras, Madras 1980
20	Leidecker, Kurt F., Dr.	Essentials of Grammar and Language The Adayar Library and Research Centre, Adayar, Madras 1976
21	M.D. Balasubrah-manyam	The System of Kṛt Accentuation in Pāṇini and the Veda Kendriya Sanskrit Vidyapeetha Tirupati 1981
22	Macdonell, A.A.	A Sanskrit Grammar for Students S.G.V.Press, Delhi 2000
23	Menon, K.P.A., Dr.	Nārāyaṇīyam Translated by Dr. K.P.A.Menon Nag Publishers, Delhi 1999
24	Murti, .M.Srimannarayana ,Dr.	Methodoly in Indological Research Bharatiyavidyaprakashan Varanasi 1990
25	Nayar, M.K.K.	Classical Arts of Kerala Current Books Thiruvananthapuram 1992
26	Pandey, R.K., Prof:	Sanskrit Text for Human Excellence Samskrta Kendram, Delhi 2001
27	Pawate, I.S.	The Structure of Aṣṭādhyāyī Amar Prakashan, Delhi 1987

28	Perry, Edward Delavan	A Sanskrit Primer Motilal Banarsidass Publishers Private Limited, Delhi 1997
29	Prof: M. Sreedhara Menon	The Subhadrāharaṇa of Brahmadattanārāyaṇa, Prof: M.Sreedhara Menon Mathrubhumi M.M.Press, Calicut 1983
30	RadhakrishnanSarveppalli, Dr Editorial board Chairman	The Cultural Heritage of India, Vol I The Ramakrishna Mission Institute of Culture, Calcutta 1993
31	Raghavanpillai K.	Pūrvabhāratacampū of Mānaveda Trivandrum Sanskrit Series No.209 Edited and Published by K.Raghavanpillai, S.R.V. Press Quilon 1963
32	Rajendran C.	Aspects of Pāṇinian Semantics Edited by C.Rajendran Sahitya Akademi, Delhi 2002
33	Rajendran C.	Makers of Indian Literature - Melputtūr Nārāyaṇabhaṭṭa Sahitya Akademy, Delhi 2008
34	Rangarajan, G.	Word Formation in Sanskrit Sharada Publishing House, Delhi 1999
35	Sarabhai, Mallika	Performing Arts of Kerala Edited by Mallika Sarabhai Mapin Publishing Private Limited Ahmedabad 1990
36	Sastri, T.S. Kuppusvami	Jīvandharacampū of Haricandra Publishers T.S.Kuppusvami sastri, Tanjaore 1905

37	Satpathy, R.K.	Pāṇinian and Kātantra Systems of Grammar -A Comparative Study Bharatiya Vidya Prakashan, Delhi 1999
38	Sharma T.R.S., Seshadri C.K. & June	Ancient Indian Literature Electronic version
39	Sharma, Deepak Kumar, Dr.	Śeṣakṛṣṇa's Pārijātaharaṇacampū: A study New Bharatiya Book Corporation Delhi 1999
40	Sharma, Rama Nath	The Aṣṭādhyāyī of Pāṇini Vol I Munshiram Manoharlal Publishers Pvt.Ltd., Delhi 2002
41	Shastri, Charu Deva	Pāṇini Re-interpreted Motilal Banarsidass, Delhi 1990
42	Speijer, J.S.	Sanskrit Syntax Bodhi Leaves Corporation, Delhi 1990
43	Tharakan K.M., Dr.	A Brief Survey of Malayalam Literature National Book Stall, Kottayam 1990
44	Uhlenbeck C.C., , Dr.	A Manual of Sanskrit Phonetics Munshiram Manoharlal Publishers Pvt. Ltd., New Delhi 1997
45	University of Calicut	History of Sanskrit Literature University of Calicut, Thenjippalam 1947
46	Vaman Shivaram Apte	The Students Guide to Sanskrit Composition Tern book linkers, Delhi., 2004

47	Various authors	Encyclopaedia of Indian Literature Vol. I, published by Sahitya Academy electronic version
48	Vasu, Srisa Chandra	The Aṣṭādhyāyī of Pāṇini Vol I & Vol II Motilal Banarsidass, Delhi 1998
49	Vasu, Srisa Chandra	The Siddhāntakaumudī of Bhaṭṭojidīkṣita Vol-I & II Edited and Translated into English by Srisa Chandra Vasu Motilal Banarsidass Publishers Private Limited, Delhi 1995
50	Vidyavacaspati V.Panoli	Upaniṣads in Śaṅkara's own words Vol II Mathrubhumi Printing and Publishing Cp.Ltd., Calicut 1992
51	Waite, Dennis	An Essential Guide to Sanskrit Black and White, New Delhi, 2005
52	Warder, A.K.	Indian Kāvya Literature Vol V Motilal Banarsidass, Delhi 1988
53	Whitney, William Dwight	Sanskrit Grammar Motilal Banarsidass Publishers Private Limited, Delhi 2005
54	Wintemitz, Maurice & Jha, Subhadra	History of Indian Literature Electronic version
	HINDI BOOKS	
55	Dvivedī, Sudhākar , Dr.	Vaidik Evaṁ Pāṇinīya Sandhiyoṁ kā Ālocanātmak Adhyayan Amrta Prakasan, Varanasi., 2003

56	Mīmāmsaka, Ācārya Śrī Yudhiṣṭhira	Samskṛt Vyākaraṇ Śāstṛ kā Itihās Acarya Sri Yudhisthira Mimamsaka Edited by Ramanatha Tripati Sastri Chaukhambha Publishers, Varanasi 1998
57	Ṛṣi, Umāśaṅkar Śarma, Dr	Samskṛt Vyākaraṇ Mem Kārakatatvānuśīlan Chawkhamba Surabharati Prakasan Varanasi 1994
58	Śukla, Hīrālāl, Dr	Ādhunik Samskṛt-Sāhity Racana Prakasan Khuldabad Ilahabad -1 1971
59	Tripāṭhī, Chhavināth, Dr.	Campū-Kāvya kā Ālocanātmaka Evam Aitihāsika Adhyayana Chowkhamba Vidyabhawan Varanasi -1 1965
60	Upādhyāya, Rāmji, Dr	Samskṛt Vyākaraṇ, Racanā, Tathā Nibandh Chaukhambha Vidyabhavan, Varanasi., 2000
	JOURNALS	
61	Manuscripts Library	Journal of the Kerala Universtiy Oriental Research Institute and Manuscripts Library. Vol 21. Part I (1/2 yearly) 1976,p.3. Sarvamatasangraha by Narayanabhatta
62	Manuscripts Library	Journal of the Kerala Universtiy Oriental Research Institute and Manuscripts Library. Vol 36. 2003-2004
63	Manuscripts Library	Journal of the Kerala Universtiy Oriental Research Institute and Manuscripts Library. Vol. 21 part II 1977

64	Manuscripts Library	Journal of the Kerala Universtiy Oriental Research Institute and Manuscripts Library. Vol. 35. 2001-2002
65	Sukrtindra Oriental Research Institute	Journal of Sukrtindra Oriental Research Institute April 2009, Vol.10 Sukrtindra Oriental Research Institute, Kuthapady, Thammanam Kochi-682032
66	Visvesvara-nand Vedic Research Institute Press	Viśvasamskrtam - March - June 2008 Visvesvaranand Vedic Research Institute Press Sadhu Ashram, Hoshiarpur, Punjab
67	Bālakṛṣṇan,.Kalp atta , Dr	Malayāḷasāhityacaritram Kerala Bhasha Institute Thiruvananthapuram 2000
	MALAYALAM BOOKS	
68	George, K.M., .Dr. General Editor	Sāhityacaritram Prasthānaṅṅalilūṭe Sahityapravarthaka Co-operative Society, Kottayam., 2006
69	Joseph, K.V. , Pro. & Mannummud, C.J., Prof.	Kāvyālaṅkārasūtravṛtti of Vāmanācārya translation and commentary by Pro. K.V. Joseph and Prof. C.J. Mannummud, published by National Bookstall, Kottayam. 1982
70	Kerala Sahitya Academy	Bhāratīya Sāhitya Caritram Kerala Sahitya Academy
71	Keśavaniḷayat, K. & Nampyār, C.K.Rāman Commented by	Bhāratam Prabandham (Pandavotpatti, Bakavadham, Pancalisvayamvaram) Koccampilly Raman Nampyar Bharatavilasam Press, Thrissur 1106 ME

72	Koccukṛṣṇa-nāśān, Neṭumpayil	Āranmuḷavilāsam Hamsappāṭṭ Netumpayil Koccukrishnanasan Edited by Sriranganathan K.P. Ajantha Offset Press, Changanassery 2005
73	Kṛṣṇakkaimal, Aymanam	Tuḷḷal Dṛśyavediyil Kerala Bhasha Institute Thiruvananthapuram-3 1983
74	Kṛṣṇavāriyar N.V.	Melputtūrinte Vyākaraṇa Prathibhā Guruvayur Devasvam Publication Guruvayur 1986
75	Kuññuṇṇirājā, K., Dr .& Dr.Menon, M.S.	Samskṛta Sāhityacaritram Ed. Dr.K.Kunjunniraja and Dr.M.S.Menon Kerala Sahitya Academy, Thrissur 2002
76	Nampūtiripāṭ, Kāṇippayyūr Śaṅkaran	Samskṛta- Malayāḷa Nighaṇṭu Pancamgam Press, Kunnamkulam 1996
77	Nampūtiri,.E.V.N. , Dr	Keraḷabhāṣācaritram Current Books, Kottayam 2005
78	Nampyār, Dāmodaran Commented by	Bhāratam Prabandham (Khandavadaham, Jarasandhavadham, Digjayam) Published by Koccampilly Raman Nampyar Bharatavilasam Press, Thrissur 1107 ME
79	Nampyār, C.K. Rāman Commented by	Bhāratam Prabandham (Bhismotpatti, Vyasotpatti, Satyavatiparinayam, Citrangadavadham, Ambopakhyanam,

		Dhrtarastradyutpatti) Commented by C.K. Raman Nampyar Published by Koccampilly Raman Nampyar Bharatavilasam Press, Thrissur 1106 ME
80	Nampyār, K. Rāman & Nampyār, C.K.Rāman Commented by	Bhāratam Prabandham (Pancalisvayamvaram, Yudhisthirabhisekam, Sundopasundopakhyanam) Commented by K Raman Nampyar & C.K.Raman Nampyar Published by Koccampilly Raman Nampyar Bharatavilasam Press, Thrissur 1106 ME
81	Nampyār, Koccampiḷḷy Rāman	Subhadrāharaṇam Prabandham Koccampilly Raman Nampyar Bharatavilasam Press, Thrissur M.E.1106
82	Nampyār, P.K.Kr̥ṣṇankuṭṭy Commented by	Bhāratam Prabandham (Sabhapravesa, Dyutakrita, Patracarita, Vyasopadesa) Commented by P.K.Krishnankutty Nampyar Published by Koccampilly Raman Nampyar Bharatavilasam Press, Thrissur 1107 ME
83	Nārāyaṇapiṣāroṭi, K.P., Prof.	Kalālokam Kerala Sahitya Academy, Thrissur., 2002
84	Nārāyaṇapiṣāroṭi, K.P., Prof.	Kūttampalaṅṅagaḷil Kerala Bhasa Institute Thiruvananthapuram 2002

85	Rāghavanpiḷḷai, K., Dr	Rājasūyam Prabandham Kerala University Malayalagrandhavali No.100 Thiruvananthapuram 1959
86	Rājā, Punnaṭṭūr Iḷaya Commented by	Bhāratam Prabandham (Subhadraharanam Prabandham) Commented by Punnathur Ilaya Raja. Published by Koccampilly Raman Nampyar Bharatavilasam Press, Thrissur 1106 ME
87	Rājā, Vaṭakkumkūr Rājarājavarma	Keraḷīya Samskṛta Sāhitya Caritram, Sree Sankaracharya University of Sanskrit, Kalady 1997
88	Rāmakṛṣṇapiḷḷa Pūvattūr N., Dr	Kerala Samskṛta Vijñānakośam Current Books , Kottayam 2006
89	Tampurān, Ammāman	Kūttuṁ Kūṭiyāṭṭavum Mathrbhumuni Publications Kozhikode 1989
90	The Institute of Encyclopaedic Publications	Sarva Vijñāna Kośam The Institute of Encyclopaedic Publications Thiruvananthapuram
91	The Institute of Encyclopaedic Publications	Viśva Sāhitya Vijñāna Kośam The Institute of Encyclopaedic Publications Thiruvananthapuram
92	Uṇittiri, N.V.P., Dr.	Samskṛtattinte Niḻalum Veḷiccavum D.C.Books, Kottayam., 1998
93	Vettinad, Sreedharan Nair, N	Campukkaḷ Malayāḷattil Asian Book Stall, Pattanamtitta 1967

	INTERNET	
94		A Primer of Malayalam Literature - Google Book Search.htm
95		ACRITI~1.HTM
96		BANGLAPEDIA Sanskrit.htm
97		Encyclopaedia of Indian literature ___ - Champu.htm
98		Encyclopaedia of Indian literature ___ - Google Book Search.htm
99		Epic Hero in Champu Kavya A Study of the Campuramayana, Indira Saikia, 8186791477, - from D K Pub.htm
100		http://banglapedia.net/HT/S_0609.HTM
101		http://culturopedia.net
102		http://en.wikipedia.org/wiki/Champukkal
103		http://en.wikipedia.org/wiki/ShashiDeshpande
104		http://indology.info/etexts
105		http://repositorium.indica-et-buddhica.org
106		http://www.agri-history.org/pdf/E-1.pdf
107		http://www.chinaculture.org/gb/en_artqa/2003-09/24/ content_40039.htm
108		http://www.guruvayurdevaswom.org/narayaneeyam.shtml
109		http://www.guruvayurdevaswom.org/smelpathur.shtml
110		http://www.indiapicks.com/Literature/Sahitya_Academy/SA_Sanskrit.htm, 1983
111		Kannada Literature,Indian Literature,Kannada Literature in India,Literature in India,Kannada Lite.htm
112		Literary Cultures in History ___ - Google Book Search.htm
113		Literary Cultures in History ___ - Google Book Search.htm
114		Literary India Comparative Studies ___ - Google Book Search xtra.htm
115		Literary India Comparative Studies ___ - Google Book Search.htm

116		Saikia The epic hero in Campu kavya [Indologica].htm
117		The Jatakamala or Bodhisattvavadanamala (Garland of Birth-Stories) of Aryasura-edited by Satkari Mukhopadhyaya.htm
118		Wikipedia
	RESEARCH THESES	
119	Aravindākṣan P.K.	Pārvatīpariṇayacampū-Pathasamīkātmakamadhyayanam P.K.Aravindakshan SSUS, Kalady, 1999.
120	Bissy R.N.	Prabandhas of Melputtūr Nārāyaṇabhaṭṭatiri Bissy R.N. University of Kerala 1993
121	Girija N.	Pūrvabhāratacampū-Anuśīlanam N.Girija Thesis submitted to Ph.D., SSUS, Kalady, 2001.
122	Māya A.S.	Paramalaghumañjūṣāyām Subarthanirṇayaḥ Maya A.S. SSUS, Kalady, 2000.
123	Muralīdharan, V.R. ,Dr.	Mānameyodaya-A Critical Study Dr.V.R.Muraleedharan University of Calicut., 1992
124	Muttulekṣmi, K., Dr.	Melputtūr Nārāyaṇabhaṭṭa as a Philosopher Muthulekshmi K Dept. of Sanskrit, University of Kerala, TVM 1992
125	Rājarājavarmma ttampurān C.R.	Prācīna Keraḷa Kavikaḷekkuriccuḷḷa Aitihyaṅṅaḷum Avayuṭe Sāhityavimarśanamūlyavum Rajarajavarmmattampuran C.R. University of Kerala

126	Rāmacandran piḷḷai T.G	Nīlakaṇṭhakavi and his Bhāṣācampus: A Study Ramacandranpillai T.G University of Kerala 1976
127	Śrīdhara Menon M.	Subhadrāharaṇa of Nārāyaṇa: A Critical Study Sreedhara Menon M. University of Kerala 1975
128	Sudhādevi Amma K	Praśastis of Kerala A Study Sudhadevi Amma K University of Kerala 1994
	SANSKRIT BOOKS	
129	Bākṣi, M.M.Paṇḍit Mukund Jhā	Niruktam Ed. By M.M.Pandit Mukund Jha Bakshi Chaukhamba Sanskrit Pratishthan Delhi 2002
130	Dāhāla, Ācārya Lokamaṇi	Samskṛta Sāhityetihāsaḥ Krsnadasa Academy, Varanasi, 1993
131	Dhanvadagopala krishnacharya-somayaji, Pandit	Tiṅantārṇavataraṇiḥ Krishnadas Academy, Varanasi 1983
132	Dvivedī, Vindhyeśvari Prasād & Mokate, Gaṇapati Śāstri	Śabdakaustubhaḥ-Vol III Ed. By Vindhyeswari Prasad Dvivedi & Ganapati Sastri Mokate Chowkhamba Sanskrit Series Office Varanasi., 1991
133	Dvivedī, Candrikā Prasād, Dr. Edited by	Vaiyākaraṇabhūṣaṇasāra Chaukhamba Sanskrit Pratishthan Delhi 1999

134	Unithiri, N.V.P., Dr., Edited by	Dhāturūpaprapañcaḥ-Part I Ed.Dr.N.V.P.Unithiri Publication Division Universtiy of Calicut 2004
135	Gangādharan Nāir, G. Dr.	Samskṛtavyākaraṇacaritam Dr.G.Gangadharan Nair Srivani Indological Studies No.2 Trppunittura 1997
136	Giridharaśarmā caturveda, ma.ma.pa.& Parameśvarānan daśarmā vidyābhāskara, ma.ma.pa.	Vaiyākaraṇasiddhāntakaumudī Motilal Banarsidas Varanasi 1997
137	Hegde, Janārdan	Ṇatvaṇijantam Samskrtabharati Bangalore 2000
138	Jayakanta-simhasarma, Dr.	Kālidāsīya Taddhitāntaramaṇīyatā Amar Printing Press, Delhi 2003
139	Lakṣmīnārāyaṇa śarmā, Dr.	Sandhidarśanam Bharatamudra Publishers Puranattukara, Thrissur 1992
140	Mahābaleśvara Bhaṭṭa, G.	Samāsa Samskrtabharati, Bangalore 2004
141	Mahābaleśvara Bhaṭṭa, G.	Kārakam Samskrtabharati Bangalore., 2005
142	Mahābaleśvara Bhaṭṭa, G.	Sandhiḥ Samskrtabharati, Bangalore 2001

143	Miśra, Ādyāprasāda , Dr.	Vaiyākaraṇabhūṣaṇasāra Ed.by Dr.Adyaprasada Misra Published by Dr.Harish Chandramani Tripathi, Varanasi 1988
144	Misra, Muralidhara , Panditasri	Prakriyākaumudī-Part I, II and III Edited by Panditasri Muralidhara Misra Sampurnananda Samskrita Visvavidyalaya, Varanasi 2000
145	Mūrtti, Śrīpāda Satyanārāyaṇa, Prof.	Laghuśabdenduśekharaḥ Prof.Sripada Satyanarayana Murthy Rashtriya Sanskrit Vidyapeetha Tirupati 2001
146	Raghavanpillai, K., Dr.	Prabandhasamāhāra Part I Dr. K.Raghavanpillai Published by Oriental Research Institute and Manuscripts Library, Thiruvananthapuram 1971
147	Rāghavanpiḷḷai, K., Dr.	Prabandhasamāhāra Part II Dr. K.Raghavanpillai Published by Oriental Research Institute and Manuscripts Library, Thiruvananthapuram 1980
148	Rāmanāthan, A.A., Prof.	Amarakośa – I Edited by Prof.A.A.Ramanathan, The Adayar Library and Research Centre, Madras, 1989
149	Rāmasubrahmaṇyaśāstri	Kṛdantarūpamālā Vol. 3 Published by T.V.Viswanatha Aiyar Bharativijayam Press Madras 1967

150	Rāmasubrahmaṇyaśāstry	Kṛdantarūpamālā Vol. 4 Published by T.V.Viswanatha Aiyar Bharativijayam Press, Madras 1968
151	Raṅgācārya, Vidyābhūṣaṇa Paṇḍit	Kāvyādarśa of Daṇḍin Raddy Shastri Bhandarkar Oriental Research Institute, Poona 1970
152	Rudraparāśara, M.V.	Pāñcālīsvayamvaracampukāvyam Vijnanacintamanimudrasala Pattampi 1929
153	Sadāśivaśāstri, Sri, Pandit	Paribhāṣenduśekhara Chaukhambha Sanskrit Sansthan Varanasi 1987
154	Saini, R.S., Dr.	Samkṣiptasāravyākaraṇam Vol-III Bharatiya Vidya Prakasan, Varanasi 2000
155	Śarmā, P.T. Raghunātha, Padmaśrī	Vākyapadīyam Sampurnanandasamskrtavisvavidyalayah, Varanasi 1997
156	Śāstri, P.S.Anantanārāyaṇa Edited by	Praveśaka Published by the Sanskrit College Committee, Trippunithura 1938
157	Śāstri, T.Gaṇapati	Nānārthārṇavasamkṣepaḥ CBH Publications, Thiruvananthapuram 1990
158	Śarmā, Govind Prasād	Sārasiddhāntakaumudī Chaukhamba Surabharati Prakashan Varanasi 2006
159	Śivadatta, Paṇḍit	Amarakośaḥ Chowkhamba Ksrishnadas Academy Varanasi., 2002

160	Sītārāmaśāstri, Dr. Edited by	Bṛhacchabdenduśekhara of Nāgeśa Bhaṭṭa-Part I Sarasvatibhavana-Granthamala-Vol.87 Sampurnanandasamskrta Visvavidyalaya Publications Varanasi 1996
161	Sītārāmaśāstri, Dr. Edited by	Bṛhacchabdenduśekhara of Nāgeśa Bhaṭṭa-Part II Edited by Dr.Sitaramasastri Sampurnanandasamskrta Visvavidyalaya Publications Varanasi 1998
162	Sītārāmaśāstri, Dr. Edited by	Bṛhacchabdenduśekhara of Nāgeśa Bhaṭṭa-Part III Sampurnananda Samskrta Visvavidyalaya Publications Varanasi 1998
163	Sītārāmaśāstri, Dr. Edited by	Bṛhacchabdenduśekharaḥ Sampurnanandasamskrtavisvavidyalayah Varanasi 1998
164	Śivadatta, Paṇḍit	Kāvyānuśāsana of Hemacandra 2nd edition published by Pandit Sivadatta 1934
165	Śrīnārīyaṇamiśra	Kāśikā Part I Chaukhambha prakashan Varanasi 2005
166	Śrīnārīyaṇamiśra	Kāśikā Part II Chaukhambha prakashan Varanasi., 2008
167	Śrībālakṛṣṇapañcolī & Śrīharivallabha-śāstri	Vaiyākaraṇabhūṣaṇasāra Chaukhambha Samskrta Samsthan Varanasi 2006

168	Śrīgaurīnātha-śāstri	Vyākaraṇadarsanabhūmikā Sampurnanandasamskrtavisvavidyalayah varanasi 1982
169	Śrīrāmaprasāda-tripāṭhī, Ācārya	Pāṇinīyavyākaraṇe Pramāṇasamīkṣā Sampurnanandasamskrtavisvavidyalayah Varanasi 1997
170	Syārarājarādhā-kāntadeva-bāhādura	Śabdakalpadrumaḥ Nag Publishers, Delhi 1987
171	Tarkavācaspati-bhaṭṭaḥ, Tārānātha	Āśubodhavyākaraṇam Bharatiya Vidya Adhyayanakendra Varanasi 1992
172	Tripāṭhī, Ācārya Śrī Rāmaprasāda	Śikṣāsaṅgrahaḥ Sampurnananda Samskrita Visvavidyalaya, Varanasi 1989
173	Tripāṭhī, Lalitkumār, Dr. & Tripāṭhī, Bharat Bhūṣaṇ Dr., Edited by	Vaiyākaraṇamatonmajjanaṭīkā Bharatiya Vidya Samsthan, Varanasi 1998
174	Tripāṭhī,.Jaya Śaṅkar Lāl, Dr.	Paramalaghumañjūṣā Krishnadas Academy, Varanasi 1985
175	Uṇittiri, N.V.P., Dr. Edited by	Dhāturūpaprapañcaḥ-Part II Publication Division Universtiy of Calicut., 2006
176	Vedāntakesari, Svāmi Prahlāda Giri	Aṣṭādhyāyī Sūtrapāṭhaḥ Krishnadas Academy, Varanasi 1985
177	Viśveśari Amma, K., Dr. Edited by	Prakriyāsarvasvam-Part VI Institute and Manuscripts Library for the University of Kerala Thiruvananthapuram 1989

Padapāṭha of Rājasūya, Niranunāsika and Subhadrāharaṇa

of Melputtūr Nārāyaṇabhaṭṭa - A Lexicographical Study

Rājasūya, Niranunāsika and Subhadrāharaṇa Prabandhas are the masterpieces of Melputtūr Nārāyaṇabhaṭṭa who ruled over the Sanskrit literary kingdom of medieval Kerala. The mastery of this prodigy over vocabulary, grammar, poetics and metaphors was insurpassable. This study is an attempt to identify the words used by Nārāyaṇabhaṭṭa with special emphasis to their grammatical peculiarities and medieval usages.

Dr. Jinitha K.S., presently working at the Tirur Regional Centre of the Sree Sankaracharya University of Sanskrit, Kalady as an Assistant Professor. She has been awarded Prof. M.S.Menon Endowment Prize of the University of Calicut for the best paper on Classical Literature for the year 2009.

A BOOK PUBLISHED BY K.G.SASI

₹ 300

ISBN 978-81-906734-7-1